

# Wraps and Coats

Popular Utilities of the Summer Wardrobe, and Autumn's Signs



Afternoon  
Coat of  
Burnt Orange  
Japanese  
Crepé Silk  
and Heavy  
White  
Satin,  
with Hand  
Embroidered  
Bands of  
Antique  
Red.

By Suzanne Latour

WHEN fashion decreed fullness as a swing of the modistic pendulum from scant lines, the designers immediately revolutionized dress. They employed every means to emphasize flaring lines, from gathers and corded shirings to hoopskirts and haircloth facings. This change in the silhouette was protestingly accepted at first, but, when femininity had accustomed itself to voluminous skirts and pinched-in waist lines, the creators of the prevailing modes allowed themselves full sway and the result is seen in the picturesque frocks of the present.

In accordance with the gradual widening of skirts the top coats as well as wraps, for more formal wear, took unto themselves broader proportions. In the beginning the full lower sections of these coats were attached to semi-fitted bodices or tightly fitted yokes; now they boldly flare from the shoulders. They, too, are distended by corded shirings, featherboning and haircloth facings, since they must be even wider than the frock worn beneath.

The charming wraps and coats designed for mid-summer wear are in truth works of art. Only the loveliest of materials are employed in the making. The more elaborate coats are fashioned of soft, supple taffeta, faille, brocaded silk, corduroy, mirror velvet or of such cloud-like transparencies as Georgette crepe, tulle, chiffon or metal tissue.

Fad for Summer Furs.

Quite the most elegant of the summer evening wraps was designed by a famous French couturier. Brocaded crepe, in rich tones of rose and gray, is the material used. It is a voluminous garment cut over mediaeval lines with long, flowing wing sleeves. The fullness is confined about the waist with a girdle formed of cords and tassels of blended gold and silver. The shimmering lining is of silver gray charmeuse.

Of a decidedly different type is another evening coat of battleship gray faille. The coat flares from the shoulders and forms deep ripples about the hem. It is lined with a pompadour silk, while gray fox fur forms the turned-down collar and cuffs.

The vogue for summer furs has gained such remarkable favor that the majority of the high-priced wraps are trimmed with peltry of one variety or another. There are evening wraps of rich white satin, with bands of white fox about the cape collar, and slashes in the sides, through which the arms are slipped; long, enveloping capes of radium velvet or Georgette crepe-lined with charmeuse trimmed with bands of tailless ermine, moleskin or sealskin; and elegant wraps of chiffon taffeta topped by broad shoulder capes of short-haired peltry.

It would be disappointing, in this

interesting story of summer wraps, not to find an old fashioned model of changeable taffeta. Who could imagine a hoopskirt era without this charming material. Those who transform the silkworm's thread into wonderful fabrics were far-sighted enough to prepare for the present demand for changeable taffeta and it is to be had in every color combination under the sun. There is a marked preference shown the Gobelins blue and gold weaves. A stunning evening wrap of this material has a skirt portion across the front shirred at the top over a cord to form a narrow frill. The back is full



Smart Sport Costume of Black and White Striped Silk, White Corduroy Skirt and Four-Cornered Hat of Black Straw.

length and the sleeves are attached to the dropped shoulders with a frill corresponding with the skirt of the coat. Three rows of corded shirring finish the neck line and a flared, up-standing collar adds a charming touch of modishness to this wrap. It is lined throughout with gold colored chiffon.

The daintiest of evening wraps, fashioned to slip over the dance frock, is of white Georgette crepe lined with the same material in rose color. It is lavishly trimmed with row after row of box-pleated ruching with pleot edges. The wide, bell-shaped sleeves have three rows of ruching to form each cuff and the wide, cape-like collar is trimmed in the same manner.

But there are other coats quite as worthy of note as evening wraps, even though they were designed for more practical use. I have in mind the smart motor coats, the dashing sports coats, the attractive steamer coats, the comfortable topcoat for "rough-and-ready" wear and the porch coat.

The Utility Coat.

The popular motor coat this season is of gray alpaca, sand-colored rajah, English homespun, Scotch tweed, suede cloth or French serge. In every instance it is a roomy, well-tailored, much-pocketed affair with a collar that buttons high about the neck. An unusually stunning model is of natural colored Shantung silk of a coarse weave. The roomy sleeves are set into wide, straight armholes, and turned-back, flaring cuffs, caught together with narrow straps of the material, are a distinguishing feature. The broad collar buttons high about the throat, then rolls downward over the shoulders like a cape. A lining of black and white printed silk completes the smart effect of this coat.

By this time every one who visits the smart shops is familiar with the many phases of the sports coat. The

colorful sweater-coats, whether knitted of silk or made of silk-Jersey, Shetland, checkerboard silk or pongee, have all won the approval of the fashion world. Here, too, an increased fullness is noticeable and a sash-girdle or straight belt, which buttons at the side, defines the waist line. Sweater-coats in large plaid designs, of two or three-color combinations, are exceedingly smart.

Steamer coats always command attention since the "something different" is usually to be found in this realm. There are "great coats" of worsted materials in Scotch or English weaves and more dressy coats of corduroy in soft tones of blue,

green, rose or yellow. When the coat is white it is, as a rule, lined with a brilliant color such as burnt orange, Mediterranean blue, cherry-red, Vatican purple, Empire green or pumpkin yellow. Sometimes collars and cuffs of white or black fox enrich these stunning steamer coats.

Every well-stocked summer outfit should be provided with a utility coat of tweed, serge, covert-cloth or suede cloth. The number of designs in which coats of this type appear are legion. A practical model for travelling, rainy weather or motor-ing, is of tweed. It hangs in deep ripples from the shoulders and has two diagonal seams, at each side of

the front, which terminate in embroidered arrowheads. The full sleeves, finished with wide cuffs, are joined to the drop shoulders without fullness. The turned-down collar and revers are all of the material.

Porch coats are dainty wraps of silk to slip on over your frock when the evening chill enters the air. Some are of three-quarters length while others are quite short. In fact, there are French little confections which are a delightful mixture of shoulder cape and dolman. If you find that you cannot afford to buy one of these charming wraps make one for yourself as they are very simple in construction.

Cape-Like Evening Coat Worn Over Dance Frock. Made with Alternating Bands of Dove Gray Satin and Chiffon of the Same Tone.



## A Defence of the Powder Puff

I WOULD rather have the pores of my skin filled with a good rice-powder than with the smut and dust of the street," said a city girl, as she wielded her powder-puff.

And evidently Dr. George Pernet, agrees with her, for in a interesting book on "The Health of the Skin," he admits that cosmetics may be employed to advantage.

"Powders, lotions and creams—perfumes, too—are necessary in the hygiene of the skin," Dr. Pernet says, "for a good complexion cannot be obtained without trouble."

"Exposure to strong winds, or strong sunlight, may lead to an inflammatory condition of the skin of the face, and lotions and powders are preventives. But where people go wrong is in using applications that do not suit their own particular case. Some skins, for instance, cannot stand soap of any kind. Then a handful of bicarbonate of soda to a full bath, or bran or oatmeal, can be

used. Mild curd and Castile soaps are useful for those with a tendency to dry skin, but they must be of good quality.

"The 'beauty sleep' before midnight has a great effect on the complexion, but the cleansing of the face at night before retiring to rest must be a rigid rule. Glycerine and rose-water is useful for the delicate-skinned woman who fears to use soap, while to others the rubbing in of a pure, good, simple face-cream is beneficial.

"Rain water passed through muslin, or water that has been boiled and allowed to stand, soothes a sensitive skin; fresh milk dabbed on with cotton wool is also a beautifier.

"As to rouge, a certain amount applied in moderation, and carefully, does not do any harm, unless the reds are not well selected as to quality and origin. Here lies the danger, for if the coloring is impure, a permanent unhealthy sallowness ensues which calls for more and more rouging, until an ugly circle appears.

"When one considers the actresses who have to make up for the stage, very little trouble results from the

application of pigments to the eyebrows, eyelashes and lips, provided always the cosmetics are good and pure, and are carefully removed.

"In the old 'Papyrus Ebers,' the oldest medical work in Egypt, dated about 1500 years before Christ, equal parts of honey, bicarbonate of soda and sea salt are recommended for tinting the skin, and alabaster powder is added for improving the body.

"Women of all lands and ages, from the painted Jezebel of old and the vain Empress Poppaea, with her bath of asses' milk to the beauty of today, have favored cosmetics. The favorite pot of cream on the dressing table and the humble little powder-puff is a harmless vanity—but, mind, the ingredients must be good."

"To prevent doormats from fraying take a large packing needle, some medium-sized string, and with this buttonhole stitch all round the edges. The stitches should be about one inch apart and about one inch deep. This prolongs the life of a doormat for months.

Wrap of  
Changeable Gold  
and Old Blue  
Taffeta Worn  
Over Dance Frock.

